

# Sonnets and Songs.

Richard Simpson.





No 8050.5



GIVEN BY

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SONNETS  
OF  
Shakspeare,

SELECTED FROM A COMPLETE SETTING

AND

MISCELLANEOUS SONGS,

by the late

RICHARD SIMPSON, B.A. Oxon.

*Ent. Sta. Hall.*

*Price 21<sup>s</sup>/=*

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## NOTICE.

A FEW words of introduction and explanation are usually, and with reason, considered in place when the posthumous works of an author or composer are published at the direction of his representatives.

8 By a wide circle of friends, many of whom occupy such a position in the world of Letters as to be eminently qualified judges, the late Mr. Richard Simpson was well-known and appreciated as a man of high literary attainments and general culture, as an acute critic, and a vigorous writer.

But only his intimate friends—and they were not a few—knew how far his study and research had extended, in many directions, beyond the field of pure literature, that his range included all that is commonly understood by the term, Art.

In the investigation of musical theory, and its practical application, he took much delight. His taste directed him to the Great Masters, and in critical analysis of their works he so exercised himself as to acquire a thorough knowledge of their methods and peculiarities of treatment.

The artistic organization, as a rule, implies the desire to create, and Mr. Simpson was no exception. He wrote with facility, and his numerous compositions, for the most part, were developed in the form of songs. It was natural enough for the author of “The Philosophy of Shakspeare’s Sonnets” to find especial satisfaction in translating them into the language of music, in which he could express his ideas with so much ease, and latterly he confined himself mainly to the setting and re-setting of the whole of the Sonnets ; for he was not easily satisfied with his own work, and did not spare himself in the task of revision.

In publishing the present selection from his composition, Mrs. Simpson adopts the counsel of many of his attached friends, and trusts to do honour to his memory. Popularity he never sought, but it is believed that the verdict of cultivated musicians will justify her decision.

The selection, from a great number of songs submitted to her, has been kindly made by Mrs. Macfarren, wife of the eminent Professor and Principal of the Royal Academy of Music.







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# THOSE HOURS THAT WITH GENTLE WORK DID FRAME.

SHAKSPEARE.

SONNET 5.

*Andantino.*

VOICE

PIANO

*sf*

*dim.*

*cresc*

*dim.*

*p*

Those hours, that with gen - tle work did

frame The love - ly gaze where every eye doth dwell, Will play... the



ty - - rants to the ve - ry same,... And that un - - *cresc.*

- fair which fair - ly doth ex - cel;  
*dim.*

For ne - ver rest - - ing time leads sum - mer  
*f* *f*

on To hi - - - deous win - - - ter and confounds him  
*ff* *dim.*

there..... Sap check'd with frost and lus - ty leaves quite

*p* *f* *f*

gone, Beau - ty o'er - snow'd and bareness ev - ery - where:

*cresc.* *ff* *dim.* *f*

*f* *f*

Then, were not sum - mer's dis - till - a - tion

*p* *cresc.* *dim.*



left..... A li - - quid pri - son - er in walls..... of

*cresc.*

glass, Beau - - ty's ef - fect with beau - ty were be -

*dim.*

*dim.. P cresc.*

- reft..... Nor it, nor no re - - membrance what it

*cresc.*

was ..... But flow'rs dis -

*f*

*dim. p*

till'd, tho' they..... with win -

*pp* *cresc.* *f*

ter meet, Leese but... their show..... their

*pp* *cresc.* *dim.*

sub - stance still lives

*f* *cresc.* *dim.*

sweet....



66 THEN LET NOT WINTER'S RAGGED HAND DEFACE. 67

SHAKSPEARE.

SONNET 6.

*Allegro moderato.*

VOICE. *p* *sf* *p* *sf* *dolce.*

PIANO. *p* *sf* *p* *sf* *dolce.*

Then let not win - ter's

'rag - ged hand de - - face

In thee thy sum - mer, ere thou be dis - till'd:

Make sweet some phi - al; trea - - - sure thou some place

With beau - ty's trea - - - sure, With beau - ty's trea - - - sure,

With beau - ty's trea - - - sure; ere it.... be.... self - -

- killd. That use is not.... for - bid - den

*cresc.*

*f*

*p*



u - su - ry Which hap - - pies those that pay the

willing loan; that pay the wil - - ling loan... That's for thy

self to breed a - nother thee, ... Or ten times happier, be it ten for

one, ..... ten for one, ..... ten for one, ..... ten for

cre - - scen - do.

one ..... ten for one;

Ten times thy self ..... were hap - pier than thou

art ..... If ten of thine ten times re -

- fig - ur'd thee: Then what could death do, if thou shouldst de -

*sf* *p*



- part..... Then what could death do if thou shouldst de-

- part, Leav - ing thee liv - ing in.... pos - -  
cre - - - - - scen - - - - -

- ter - i - ty, in.... pos - ter - i - ty, pos - ter - i -  
- do.

- ty?

*ff* *meno. f*

Be not self will'd, for... thou art... much too

*p dolce.*

fair.

To be death's con - quest and... make worms thine

heir. Be not self will'd.....

*cresc.*



For..... thou art... much too fair.....

*p* *cresc.*

To be death's con - quest To be death's con - quest

*ff* *ff*

To be death's con - quest and make worms thine

*p*

heir.

# "LO IN THE ORIENT."

SHAKSPEARE.

SONNET 7.

*Andante.*

VOICE.

PIANO.

*cresc.*

*pp*

*cresc.*

*pp*

*pp*

Lo! in the o - ri - ent,

when the gracious light Lifts up his burn - ing head, each under eye...



Doth hom-age to his new ap - pear - ing sight.....

*pp* *cresc.*

Serv - ing with looks his sa - cred ma - - - jes - ty;

*f* *dim.* *p*

cre - - scen - - - do.

And hav - ing climb'd the

steep-up heavn-ly hill, Re - sem - - bling strong youth

in his mid-dle age,..... Yet mor - - - tal looks..... a

-dore his beau-ty still..... At - tend - - ing... on his gold-en

pil - - - grim - age..... at - - tend - - ing.... on his gold-en



pil - - - grim-age;

But when from high..... most

pitch, with wea - ry ear,..... Like fee - ble age ..... he

reel-eth from the day..... The eyes, 'fore du-te-ous,

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note G4, followed by a quarter note F#4, a half note E4, and a quarter note D4. This is followed by a half note C4, a quarter note B3, and a half note A3. The lyrics "reel-eth from the day....." are under the first six notes. The vocal line then continues with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "The eyes, 'fore du-te-ous," are under the next six notes. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern, both in B-flat major.

now con-ver-ted are..... From his low tract,.... And

The second system of the musical score. The vocal line continues with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "now con-ver-ted are....." are under the first six notes. The vocal line then continues with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "From his low tract,.... And" are under the next six notes. The piano accompaniment continues with a steady eighth-note pattern in both hands.

look a-nother way....

The third system of the musical score. The vocal line begins with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "look a-nother way...." are under the first six notes. The vocal line then continues with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The piano accompaniment continues with a steady eighth-note pattern in both hands.

So thou, thy-self..... out-going in thy noon,..... Un-

The fourth system of the musical score. The vocal line begins with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "So thou, thy-self....." are under the first six notes. The vocal line then continues with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "out-going in thy noon,..... Un-" are under the next six notes. The piano accompaniment continues with a steady eighth-note pattern in both hands.



- look'd..... on diest, un - less thou get..... a son.

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "- look'd..... on diest, un - less thou get..... a son." The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

So ..... thou thy - self out - - go - ing - in thy noon

The second system of the musical score. The vocal line continues with the lyrics "So ..... thou thy - self out - - go - ing - in thy noon". The piano accompaniment continues with similar textures, featuring chords in the right hand and a steady eighth-note accompaniment in the left hand.

un - - look'd on diest un - less thou get..... a son.

*dim.*

The third system of the musical score. The vocal line continues with the lyrics "un - - look'd on diest un - less thou get..... a son." The piano accompaniment continues with similar textures. A dynamic marking of *dim.* (diminuendo) is placed below the piano part.

*pp* *ritardando.*

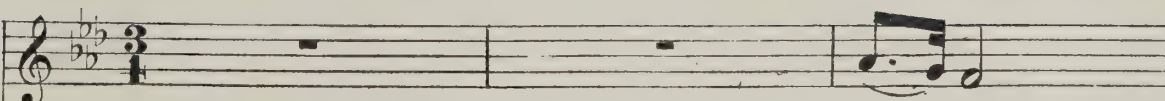
The fourth system of the musical score. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with similar textures. A dynamic marking of *pp* (pianissimo) is placed below the piano part, and a tempo marking of *ritardando.* (ritardando) is placed below the piano part.


# “WEARY WITH TOIL.”

SHAKSPEARE.

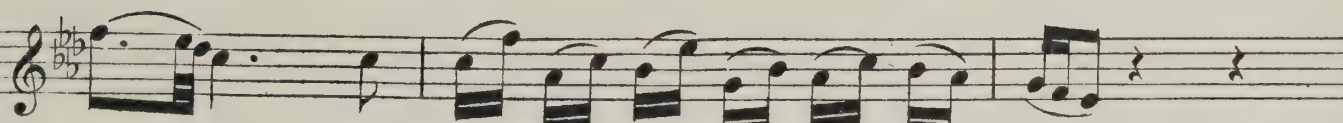
SONNET 27.

*Andante quasi larghetto.*

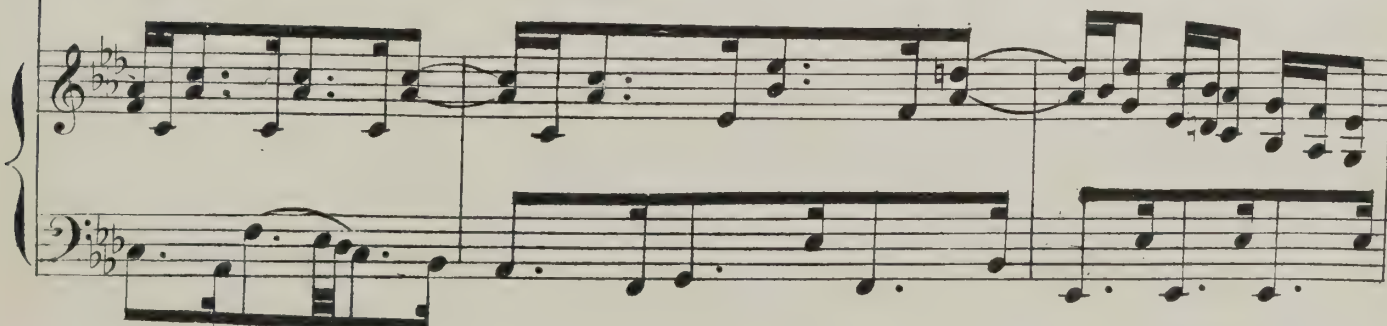
VOICE. 

PIANO. 

Wea - ry,



wea - ry with toil, I haste me to my bed,





my bed; The dear repose for limbs..... with travel

tired; But then.... be - gins.... a journey

in my head, To work my mind, when bo - dy's work's ex - pired:

*agitato.*

*f* *ff*

For.... then my thoughts,

*dim.* *sf* *sf* *sf*

from far where I abide, Intend a zealous pil-grim-

age to thee..... And keep.... my droop - - - ing

*dim.* *p*

eye - lids o - pen wide, Look - ing..... on

*sf*



*cresc. f* *p* *pp*

dark - - - ness dark ness which the blind do see..... on

dark - - ness which the blind do see..... *ppp*

*pp*

*Maggiore.*

Save that my

*ritard.* *tempo.*

soul:.... my souls i - ma - gi - na - ry sight....

Pre - sents thy sha - dow to my sight - - less

view,.... Which, like a jew - - - el

*cresc.*

hung..... in gha - st - ly night, Makes.... black

night beau - - teous and her old... face.... new.

*poco rit.*

*colla voce.*

*tempo.*



Lo!... thus, by day my limbs, by night by night..... my

mind.... For.... thee and for my-self

*cresc.*

stringen - - do. poco a poco

*agitato con moto.*

qui - et find..... no ..... no..... qui -

*f* *ff minore.*

- - et find..... no qui - et find no qui - et find, no

*f.* *dim.*

qui - et find; For.... thee..... and for my self no

*p* *cresc. ff* *dim.*

qui - - et find, no qui - et find, no qui - et find, no qui - et find

*dim.* *calando.* *cresc. tempo.*

No... qui - et find, no qui - et find, no qui - et find,

- en - do. *ff* *sf* *sf*

No.... qui - - et find..... no qui - - - et find.

*sf* *sf* *colla voce.*

*cal e dim.*

(S.L.W. 143<sup>a</sup>)



# THAT GOD FORBID.

SHAKSPEARE.

SONNET 58.

*Larghetto.*

VOICE.

PIANO.

That God forbid that

*sf*

made me first your slave, I should in thought con -

- trol your times of plea - sure, Or at your hand..... the ac-

- count of hours to crave.... Be - - ing your vas - - - sal,

*cresc.* *ff*

bound to stay your lei - sure!

*dim.* *ff*

O, let me suf - fer, be - ing at your beck.....



Th'im-prison'd ab-sence of your lib-er-ty;

And patience, tame..... to suf-ferance, bide each check,

With-out ac-cu-sing you of in-ju-

ry.....

*p*

Be where you list your char - - ter is so strong

That you your-self may priv-i - lege your time.....

To what you will..... to you it doth be - long.....

Your - self to par - - don of self doing crime...



I came to wait, though

waiting so be hell ..... Nor blame your pleasure,

be it ill or well ..... Ill

or well Ill ..... or well .....

“IF THERE BE NOTHING NEW.”

SHAKSPEARE.

SONNET 59.

*Adagio Cantabile.*

VOICE.

PIANO.

If there be

no - - thing new, but that which is

Hath been be - fore, how



are our... brains be-gui-led

Which, la-bor-ing - for in-ven-tion, bear a-miss

The se-cond bur-den of a for-mer child, The se-cond bur-den of a

for-mer child!

*un poco piu moto.*  
*Agitato.*

O..... that re - cord..... could..... with a

back - ward look, E - ven of five hun - dred

cour - ses of the sun, Show..... me your

im - age in..... some an - tique book,



Since..... mind at first..... in char - - - ac -

- ter was done!

That..... I might see..... what..... the old

world could say To..... this com - po - - - sed

won - der of your frame, this.... won - der of your frame;

*calando.*

*poco*

Whe - ther we are

*a poco* *tempo. Imo*

men - ded, or whe - ther bet - ter they,

Or whe - ther re - vo -

- lu - tion be the same.

O, sure I am, the wits..... of for - mer days To



sub - jects worse have gi - ven ad - - mi - ring praise.... ,To

sub - jects worse have giv'n ad - mi - ring praise, The

wits..... of for - - mer days To.....

sub - jects worse have giv'n ad -

mi ring praise.

37  
**AGAINST MY LOVE SHALL BE AS I AM NOW.**

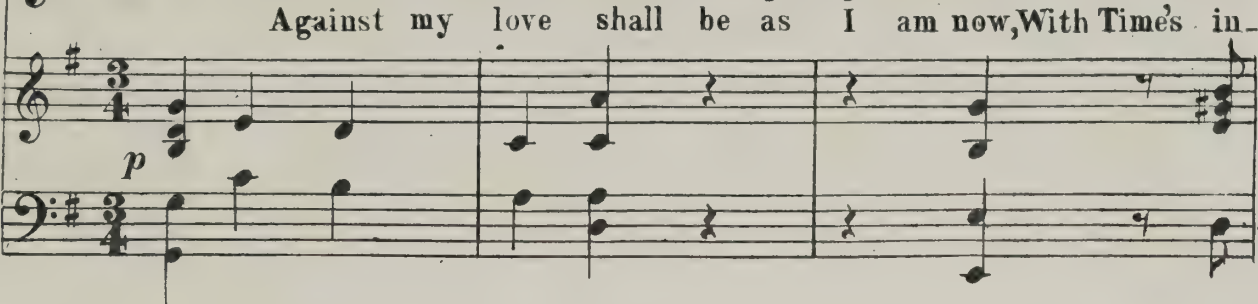
**SHAKSPEARE.**

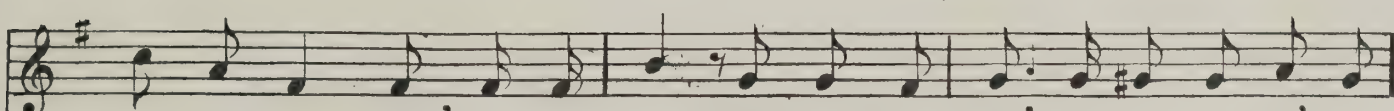
SONNET 63.

*Adagio.*

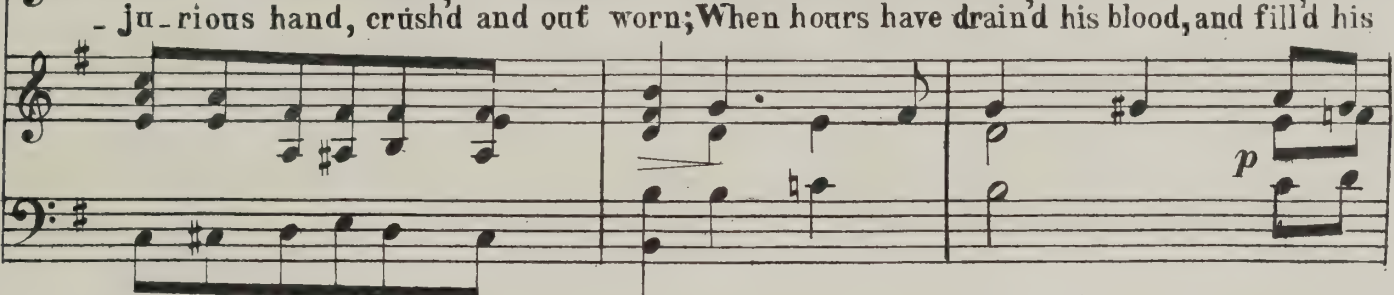
VOICE. 

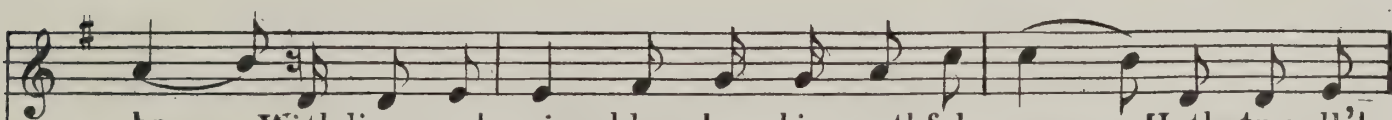
Against my love shall be as I am now, With Time's in-

PIANO. 

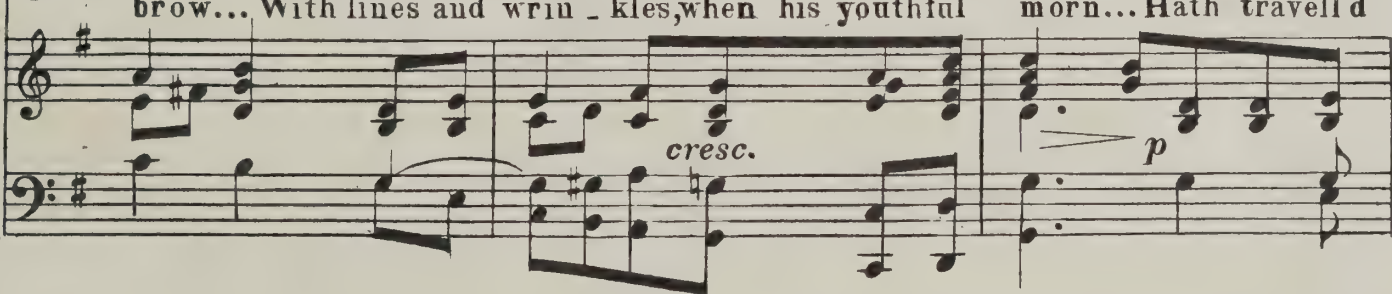


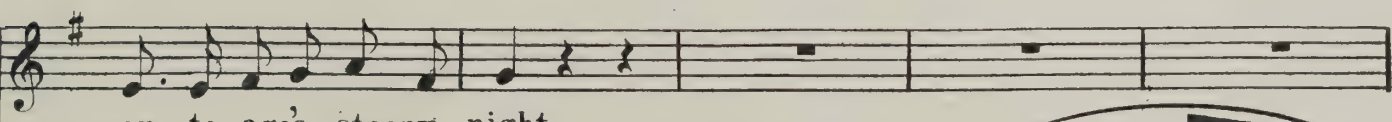
- ju-rious hand, crush'd and out worn; When hours have drain'd his blood, and fill'd his



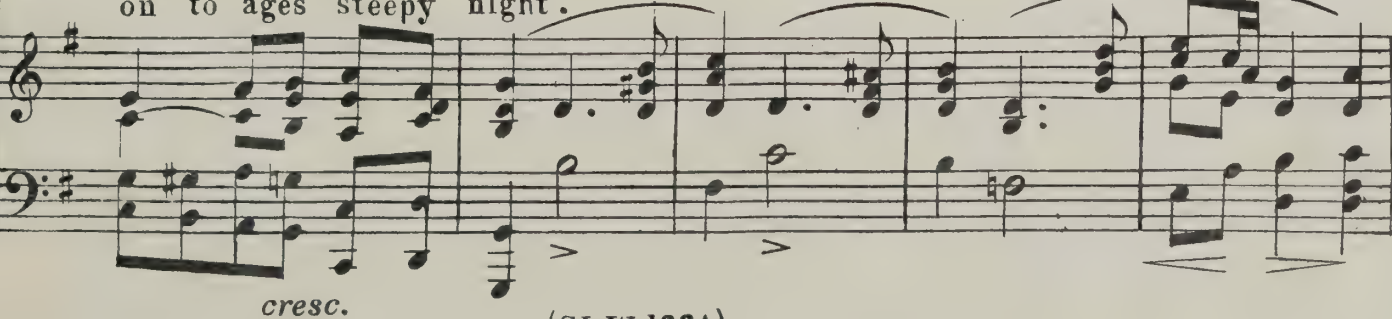


brow... With lines and wrin - kles, when his youthful morn... Hath travell'd





on to age's steepy night.





And all those beau - ties where - of now he's King Are van - ish -

*dolce.* *poco cresc.*

- ing or van - ish'd out of sight, All those beau - ties, where - of

*p*

now he's King Are van - ish - ing or van - ish'd out of

*dim.*

sight.... Steal - ing a - way the treasure of his spring.

*p*

*p*

For such a time do now I for - ti - fy a - gainst con -

- found - ing a - ge's cruel strife That he shall ne - - - ver cut from

*stringendo* *poco a*

*cresc.*

mem - o - ry My sweet love's beau - ty though my lover's life ..... My

*poco.* *f*



lo - - - ver's life.

*p* *Allegro.*

*p* His beau - ty shall in these black

lines.... be seen, And they they shall live and

*sf*

he, He He He in them still green.

*f cal.*

*sf* *f cal.* *tempo*

First system, measures 1-4. The vocal line is mostly rests. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *cres.* (crescendo).

Second system, measures 5-8. The vocal line contains the lyrics: "And they... shall live... And he.... in...". The piano accompaniment continues with chords and moving lines. Dynamics include *f* (forte).

Third system, measures 9-12. The vocal line contains the lyrics: "them ..... still green .....". The piano accompaniment features a dense chordal texture in the first half, then becomes more sparse. Dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano).

Fourth system, measures 13-16. The vocal line contains the lyrics: "..... And they.... shall". The piano accompaniment continues with a steady harmonic accompaniment. Dynamics include *cresc.* (crescendo).



live.... And he..... in them.....

*f*

still green, In... them.... still

*p*

green .....

*dim.*

*poco rall:*

*pp*

# "NO LONGER MOURN."

SHAKSPEARE.

SONNET 71.

*Andante mesto.*

VOICE.

PIANO.

No lon - - ger mourn ..... for

me when I ..... am dead ..... Than you shall

hear ..... the sur - - ly so - - lemn bell .....



Than you shall hear..... the sur - - ly so - - lemn  
 bell..... Give warn - - ing to..... the  
 world that I..... am fled..... From this vile  
 world..... with vi - - lest worms to dwell: that I am.. fled  
*colla voce.*

*f* *p* *f* *p*

(S.L.W. 148a)

From this vile world..... with vi - - lest worms to

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melody in the treble.

dwel.....

The second system of the musical score. The vocal line continues with a half note and a quarter note, followed by a half note with a slur. The piano accompaniment continues with the same eighth-note pattern in the bass and a complex melody in the treble.

Nay, if you read this

The third system of the musical score. The vocal line begins with a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment continues with the same eighth-note pattern in the bass and a complex melody in the treble.

line, re - mem - ber not The hand that wrote.... it;

The fourth system of the musical score. The vocal line begins with a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment continues with the same eighth-note pattern in the bass and a complex melody in the treble.



for I love you so... That I in your sweet thoughts would

be forgot If think - ing on me then..... should

make should make you make..... you woe.

O, if, I say..... you look up - on.....this

verse..... When I per - haps..... compound - ed am....with

clay..... Do not so much..... as

my....poor name re - hearse... But let your



love..... E'en with my life..... de - cay.....

But let your love e'en with my life..... de -

cay, with my life:..... Lest the wise.... world..... should

*colla voce.*

look should look in to...your moan And.....mock you

with..... me af - - - ter I.... am gone.

And mock you with ..... me af - - - ter

I ..... am gone.....

*cal.*



# “THAT TIME OF YEAR.”

SHAKSPEARE.

SONNET 73.

*Andante con moto.*

VOICE.

PIANO.

That time of year thou.....

may'st in me..... be - hold..... When

yel - low leaves, or.....

some, or few, do hang..... Up -

*p* *cresc.* *f* *dim.* *p*

on those..... boughs which.....

shake a - gainst the cold.....

Bare..... ruin'd..... choirs, where late the

sweet birds sang.....



Bare ruind' choirs.....

Bare ruind'..... choirs where late..... the

sweet birds sang.

In me thou see'st Thou see'st the twi- light of such day

As af ter sun - set fa - - - deth in..... the west,

Which by and by..... black night doth take a-way,

Deaths se - - - cond self..... that

seals..... up all..... in rest....

Deaths se - - - cond self..... that

seals..... up all..... in rest....



In me thou seest the glow-ing of such fire.....

That on the ash-es of..... his

youth..... doth lie.....

As the death..... bed where.....

on it must.... ex - pire....

Con - sum'd with that..... which it.... was

nou - rish'd by.

*loco*  
This thou perceiv'st, which.... makes thy love more strong, To

love that 'well which thou must leave ere long.....

*calando.*

(S.L.W. 154a)



# OR I SHALL LIVE YOUR EPITAPH TO MAKE.

SHAKSPEARE.

SONNET 81.

*Larghetto.*  
*Sostenuto.*

VOICE.

PIANO.

*p legato.*

*p*

Or I... shall live...your e-pi-taph to- make.... Or

*p*

you sur - vive When I in earth am rotten. From hence your memo-ry

Death cannot take, Al-though in me each part will be forgot-ten Al-

cre - scen - - do. *ff*

- though in me.... Al- - though in me,... each part will be for -

- got - - ten.

*p*



Your name from hence im - mor - tal .... life, .....

Your name im - mor - tal life shall .... have .....

*Cantabile.* Though

I once gone ..... to all the world must die .....

The

earth... can yield me..... but a common grave....

but... a common grave, but... a common grave When

*espressivo.*

you entombed in mens eyes, in men's eyes shall lie.... Your

*f* *p*



mon - u - ment shall be..... my... gen - tle verse.... Which

*p*

eyes not yet cre - a - - ted shall..... o'er read *p* And

*cresc.*

tongues.... to be..... your be - ing shall re - hearse.... When

all the breath - ers of the world are dead, When

*cresc.*

all.... the... breath - ers, when all... the... breath - ers, When

all... the... break-ers of this world..... are dead.  
*dim.*

*p*

You still shall live... such virtue hath my pen,...Where



breath most breathes e'en in the mouths of men.

You still shall live such vir-tue hath my pen; Where

breath most breathes where breath most breathes e'en in the mouths, in the

*dim.*

mouths of men.

*dim e poco rallº al fine.*  
(SL.W.131!)

# 'SOME SAY THY FAULT IS YOUTH.'

SHAKSPEARE.

SONNET 96.

*Andante con moto.*

VOICE.

PIANO.

Some say thy fault is youth,

some wan-ton-ness;.. Some say thy grace is youth and gentle sport...



Both grace and faults are lov'd of more and less.... Thou mak'st faults graces that

to thee resort. As on the fin - - - ger of a throned queen

The basest jewel will be well esteem'd, So are those errors that

in thee are seen.... To truths transla - ted and for true things deem'd.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and contains three measures of whole rests. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef, both with a key signature of one sharp. The piano part features a rhythmic pattern of eighth and sixteenth notes with accents, and the bass part consists of block chords.

The second system of musical notation continues the piano accompaniment from the first system. It consists of three staves: a single treble clef staff with whole rests, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part continues with the same rhythmic patterns and chordal structure.

The third system of musical notation introduces the vocal melody. It consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp, containing the vocal line. The lyrics "How ma - ny lambs might the" are written below the notes. The middle and bottom staves are grouped by a brace and contain the piano accompaniment, which continues with the established rhythmic and harmonic patterns.

The fourth system of musical notation continues the vocal melody and piano accompaniment. It consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp, containing the vocal line. The lyrics "stern wolf be - tray, If like a lamb he could his looks translate!" are written below the notes. The middle and bottom staves are grouped by a brace and contain the piano accompaniment, which continues with the established rhythmic and harmonic patterns.



How ma - ny gaz - ers might'st thou lead a - way .....

If thou would'st use the strength of all thy state!..

But do not so, do... not so,..... do.... not so,  
cre - - - scen - - - do.

do not so,..... But do not so... I love thee in such sort

As, thou being mine... mine, mine, mine,

*pp*

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'As, thou being mine...' are under the first measure, followed by 'mine, mine, mine,' under the next three measures. The piano accompaniment is in a grand staff with treble and bass clefs. The first two measures feature a steady eighth-note accompaniment in the bass, while the vocal melody is in the treble. The third measure has a half rest for the vocal line, and the fourth measure features a descending half-note vocal line. The piano accompaniment continues with a consistent eighth-note pattern.

mine, mine, mine is thy good report

*ff*

This system contains measures 5 through 8. The vocal line continues with 'mine, mine, mine is thy good report'. The piano accompaniment features a more active eighth-note pattern. The dynamic marking *ff* (fortissimo) appears at the start of measure 7. The system concludes with a repeat sign at the end of measure 8.

mine is thy good re - port, mine is thy

This system contains measures 9 through 12. The vocal line continues with 'mine is thy good re - port, mine is thy'. The piano accompaniment maintains the eighth-note accompaniment. The system concludes with a repeat sign at the end of measure 12.

good ..... re - port.

This system contains measures 13 through 16. The vocal line begins with 'good ..... re - port.' followed by a double bar line. The piano accompaniment continues with the eighth-note pattern. The system concludes with a double bar line at the end of measure 16.



**"ALAS 'TIS TRUE"**

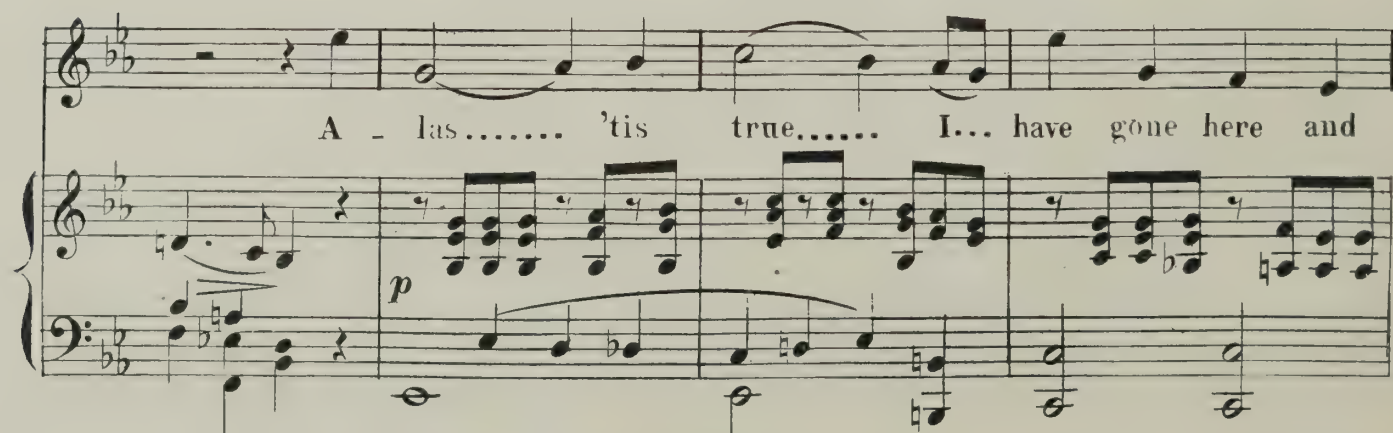
SHAKSPEARE.

SONNET 110.

*Moderato.*

VOICE. 





there..... And made..... my - - self..... a... motley to the

view, Gored mine own thoughts, sold cheap what is most

*cresc.*

dear, Made old..... of - - fen - - ces of af - fec - tions

new;



Most true it

*p*

is..... that I have look'd on truth Ask - ance..... and

*p*

strange - ly..... but by all a - - bove..... These blenches gave my

*p*

heart..... an - o - - ther youth..... And worse ess -

*f*

- ays ..... prov'd thee my... best of love.

*p*

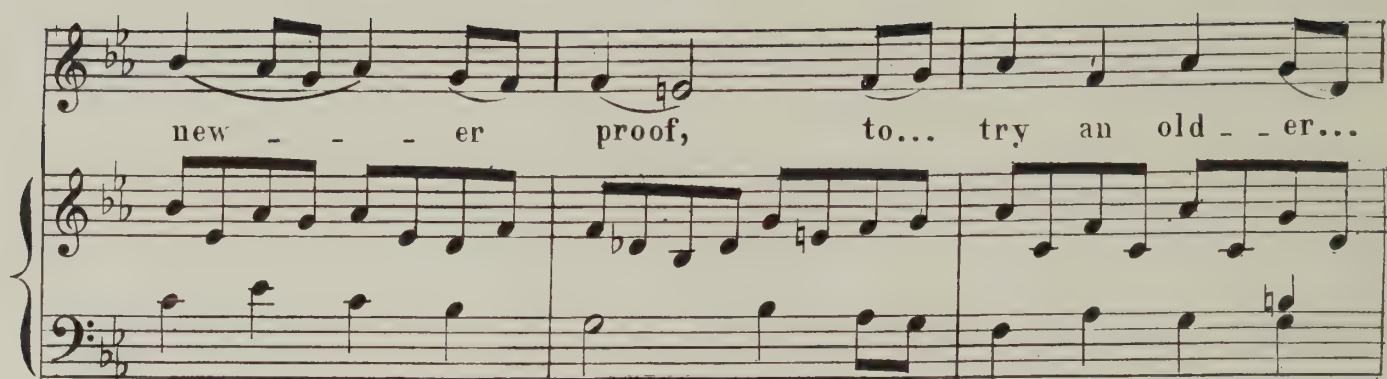
Now all ..... is

*il basso marcato sempre.*

done..... have what shall have no end..... mine ap - - - pe -

- tite.... I..... nev - er - more will grind On





new - - - er proof, to... try an old - - er...



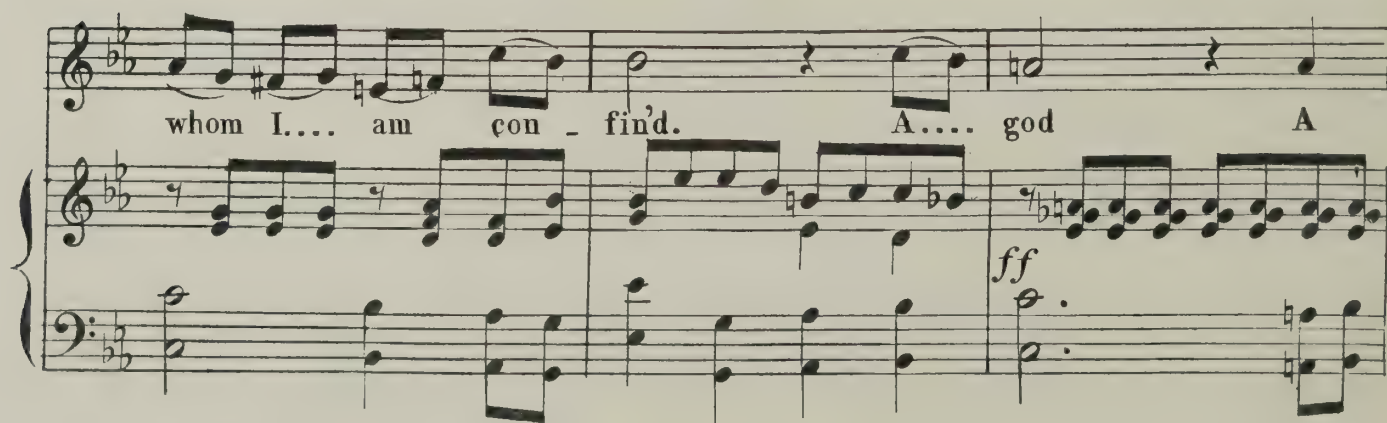
friend..... A.... god..... in love..... to....

*f*



whom I.... am con - - find, I... am con - - find,..... to...

*sempre crescendo. e stringendo.*



whom I.... am con - find. A.... god A

*ff*

God in love to whom I am con-

- find ..... Then give ..... me wel - - - come,

dim cresc. f

next my heav'n the best,..... E'en to thy....

pure ..... and... most, most lov - - - ing breast.

rall. e dim.

colla voce.



# "ALAS 'TIS TRUE."

SHAKSPEARE.

SONNET 110.

*Adagio.*

VOICE.

PIANO.

A - las, 'tis true - I have gone here and

there And made my self a motley to the view,

Gor'd mine own thoughts, sold cheap what is most dear, sold cheap what is

*f con moto.* *rall.* *ff a tempo.* *stringendo*

most dear, Made old of fences of affections new;

Most true it is that I have look'd on

*rall?* *tempo primo. p*

truth As - kance and strange - ly as - kance and stragely:

but, by all a - bove, These blen - ches gave... my

*poco piu moto.*



heart a-nother youth, And worse.... es - - says..... prov'd

thee...my best of love. And worse es - - says prov'd

thee my best of love, and worsees - says prov'd thee my best of

love. Now

*calando.* *tempo primo.*

all is done, have what shall have no end: Mine ap - - pe -

*poco piu moto.*

- tite.... I ne-ver more will grind On new - er proof, to

*poco piu moto.*

try an older friend, A god.... in love... to... whom... I... am con,

find. Then give me wel - - come, next my heav'n the



best.... E'en to thy pure.... and most most lov - ing Most lov - ing

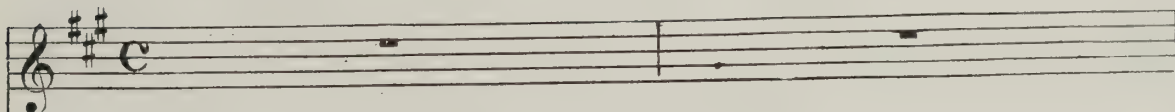
breast ..... E'en to thy pure.... and most most

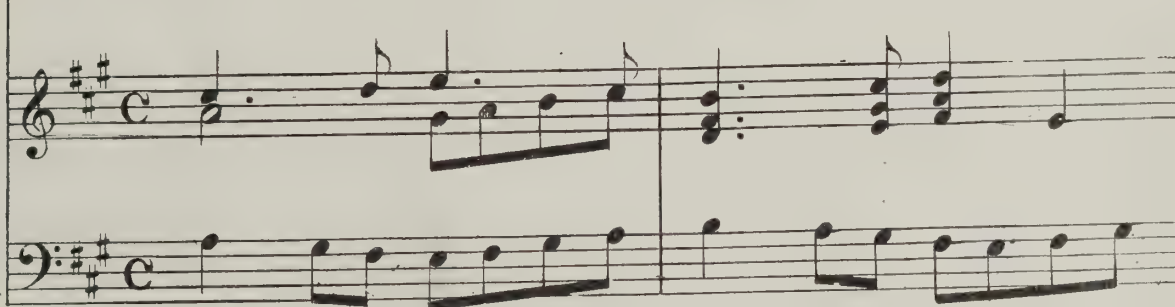
lov - ing most loving breast.


*f*

*dim. e rall al fine. pp*

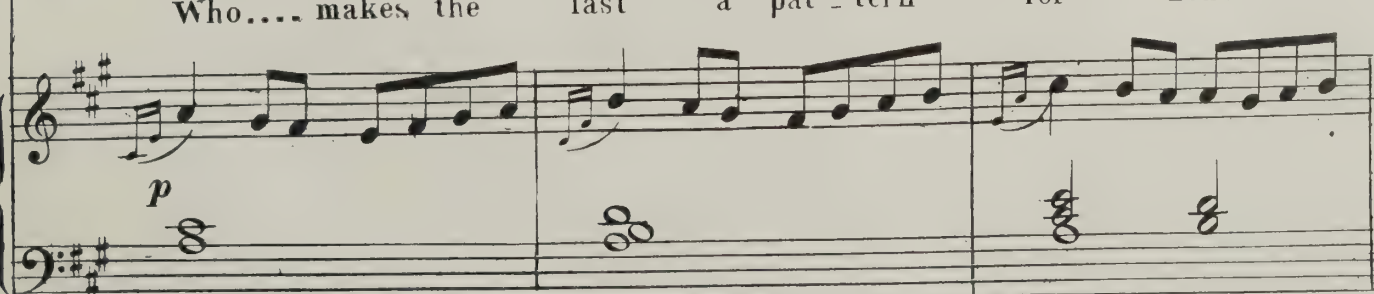
**WHO MAKES THE LAST A PATTERN FOR NEXT YEAR.****DONNE.***Allegretto Grazioso.*

VOICE. 

PIANO. 

*p* 

Who.... makes the last a pat - tern for next

*p* 



year Turns... no new leaf, but still the

same things reads..... Seen.... things he

sees a - - gain... heard things doth hear, And

makes..... his life but like a pair of

heads ..... The

no - - - - ble soul by age grows

lus - ti - - - er, Her ap - - - pe -

- tite and her di - - ges - - tion mend; We



must ..... nor starve, nor hope to

pam - - - per her, With wo - - - man's

milk and pass un - - - to the end.....

# WHEN DAISES PIED.

SHAKSPERE

(AS YOU LIKE IT.)

*Allegretto scherzando ma moderato.*

PIANO

When dai - sies pied and vi - o - lêts blue, And la - dy smocks all

sil - ver white, And cuc - koo buds of yel - low hue Do

paint the mea - dows with de - light..... The

*Calando.*



cuc - - koo then on ev - - ery tree Mocks mar - - ried men, For

*tempo.*

thus sings he, Cuc-koo, cuc-koo, cuckoo, O

*ff*

word ..... O word of

*mf*

fear, Cuc - keo, cuc - koo, cuc - koo, O

word... of fear O word of

fear... O word of fear... O

word of fear... Un - plea - - sing to... a

mar - ried ear, Un - plea - - sing to a mar - ried ear, A

cre - - - scen - do. *f*



mar - ried ear..... A mar - ried ear.....

*ff*

When shep - herds pipe on oa - ten straws, And mer - ry larks are

ploughman's clocks, When tur - tles tread and rooks and daws, And

mai - dens bleach their sum - mer smocks; The cuckoo, The

*calando.* *ad lib.*

cuckoo, The cuc - - koo then on ev - - 'ry tree, Mocks

*tempo.*

mar - ried men for thus sings he, Cuckoo, cuckoo, cuckoo, O

*ff*

word, O word of fear, Cuc - koo,

cuckoo, cuckoo, O word of fear, O word of



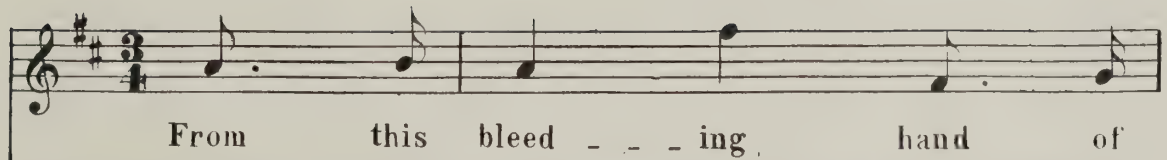
fear,..... O word of fear..... O  
 word of fear..... Un-plea - sing to.... a  
 mar - ried ear, Un - plea - sing to a mar - ried ear, A  
 mar - ried ear,..... A mar - ried ear.....

**FROM THIS BLEEDING HAND OF MINE.**

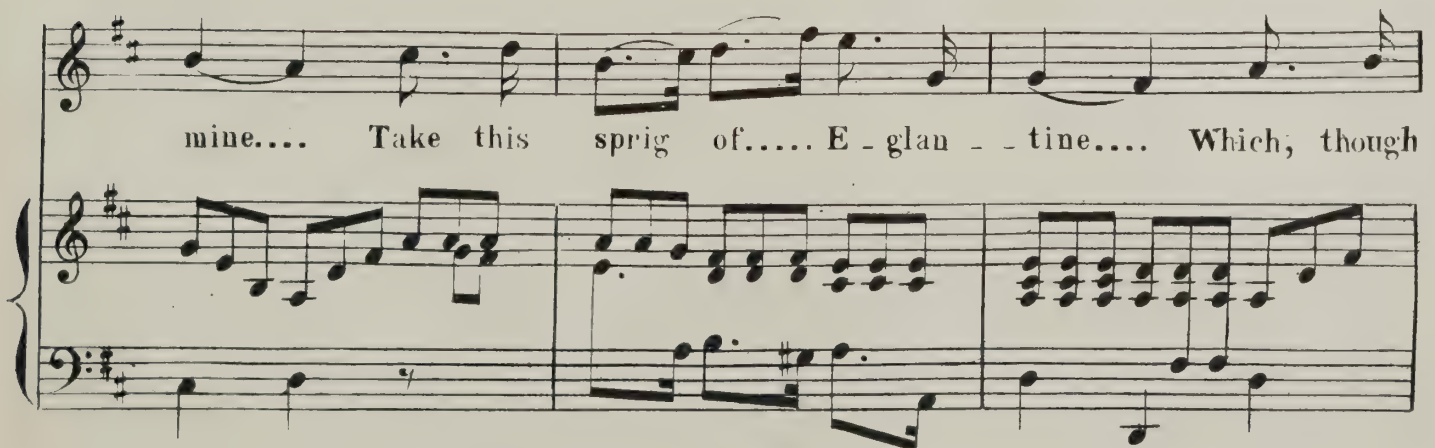
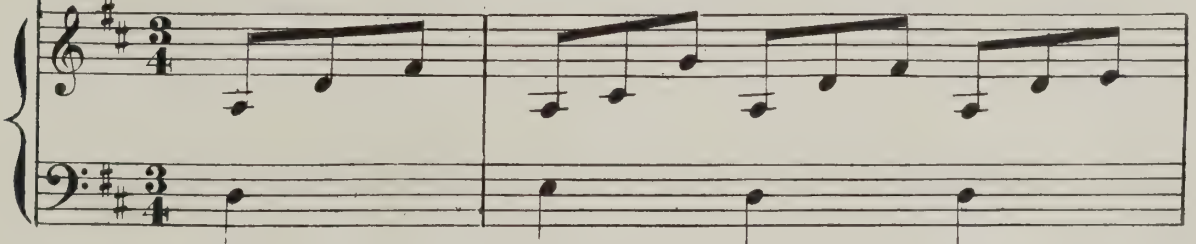
HERRICK.

*Andante.*

VOICE.



PIANO.





sweet... an\_ to your smell..... Yet the fret - full..bryar will

tell..... He· who plucks... the sweets shall prove... Ma - ny

thorns to be in love..... Ma - - ny thorns, ma - ny

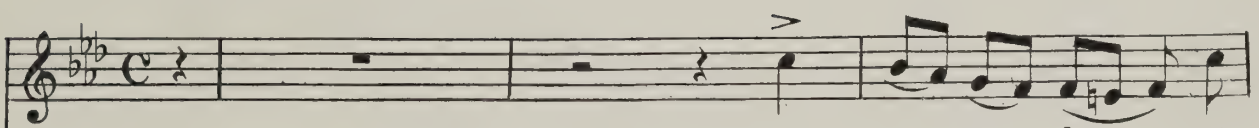
thorns,.. Ma - - ny thorns.... to be in love.

# FAIR IS MY LOVE.

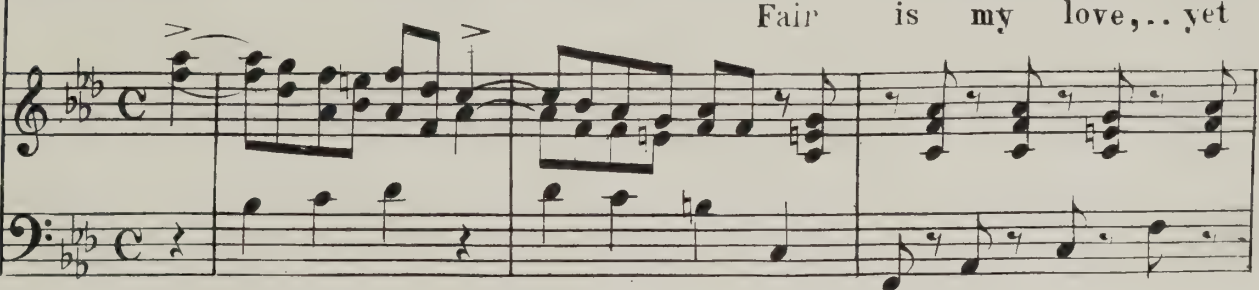
SHAKSPERE.


(THE PASSIONATE PILGRIM.)

*Allegretto.*

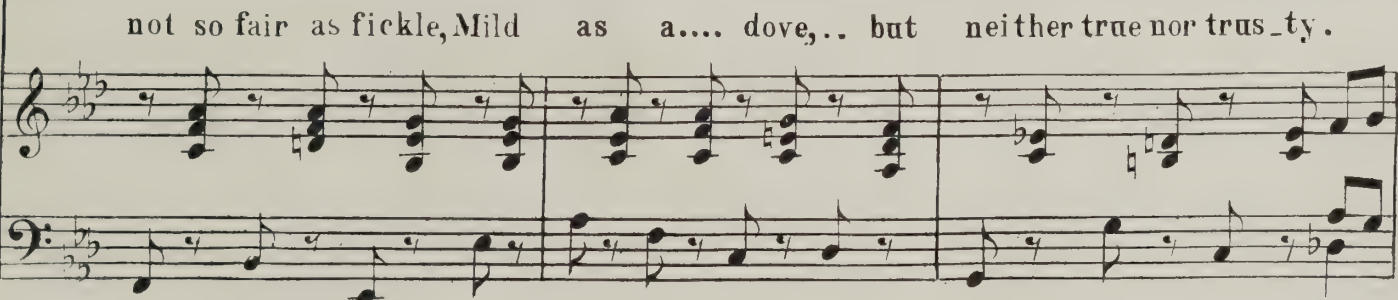
VOICE. 

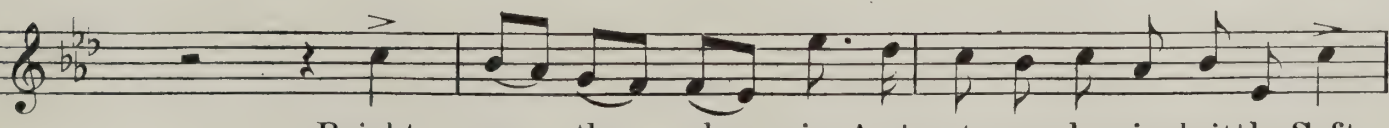
FAIR is my love, .. yet

PIANO. 

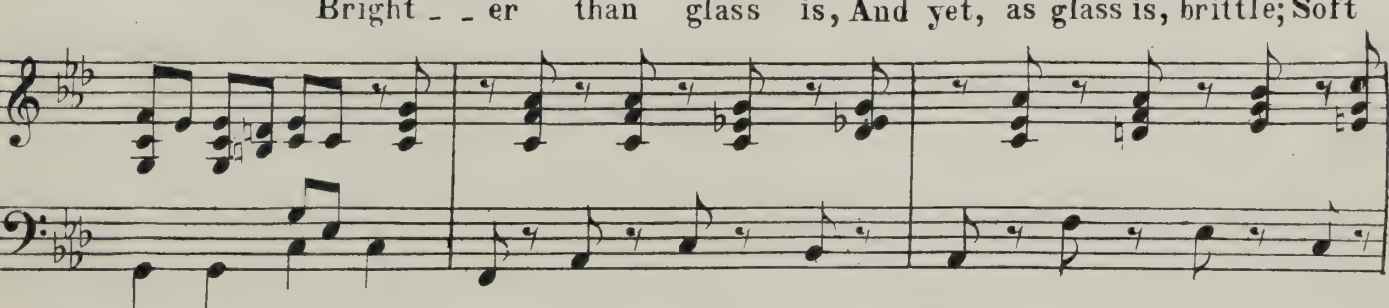


not so fair as fickle, Mild as a.... dove, .. but neither true nor trusty.





Bright - - er than glass is, And yet, as glass is, brittle; Soft





er than wax, And yet, as ir-on rusty: A

li-ly pale, with damask dye to grace her, None fair-er, nor... none

*f* fal-ser to de-face her, None fair-er nor..... none *calando.*  
*colla voce.*

fal-ser to de-face her. Her *tempo*

lips to.... mine..... how of - ten hath she join-ed, Be - - -

- tween each kiss..... her oaths of true love swearing!

How ma - - - ny.... tales ..... to

please me hath she coin-ed, Dread - - ing.... my... love,..... the



loss thereof still fearing! Yet in the midst of

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, a half note G4, and a quarter note F#4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

all her pure pro-tes-tings, Her faith, her... oaths,..... her

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The piano accompaniment continues with its rhythmic pattern.

tears, and all were jestings. Her faith, her... oaths,..... her

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The piano accompaniment continues with its rhythmic pattern.

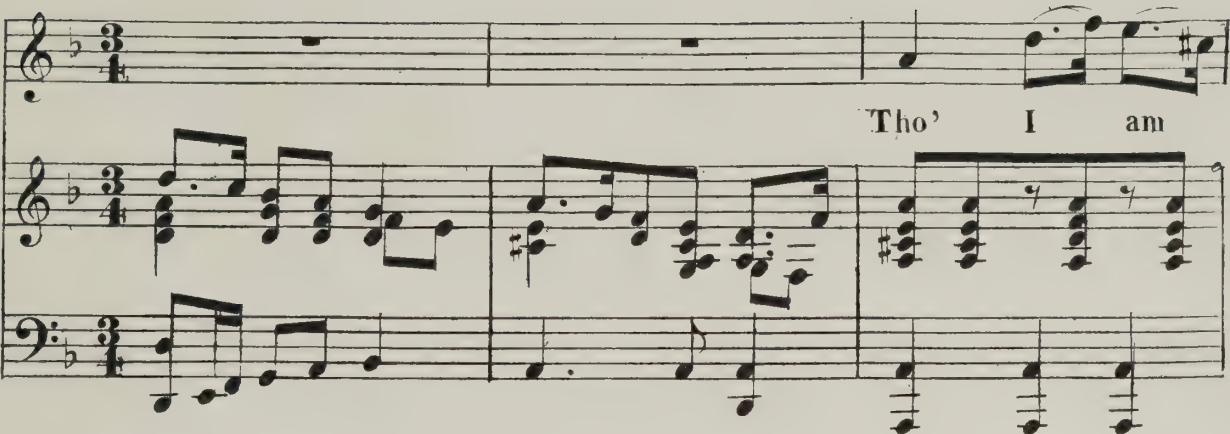
tears, and all were jestings.

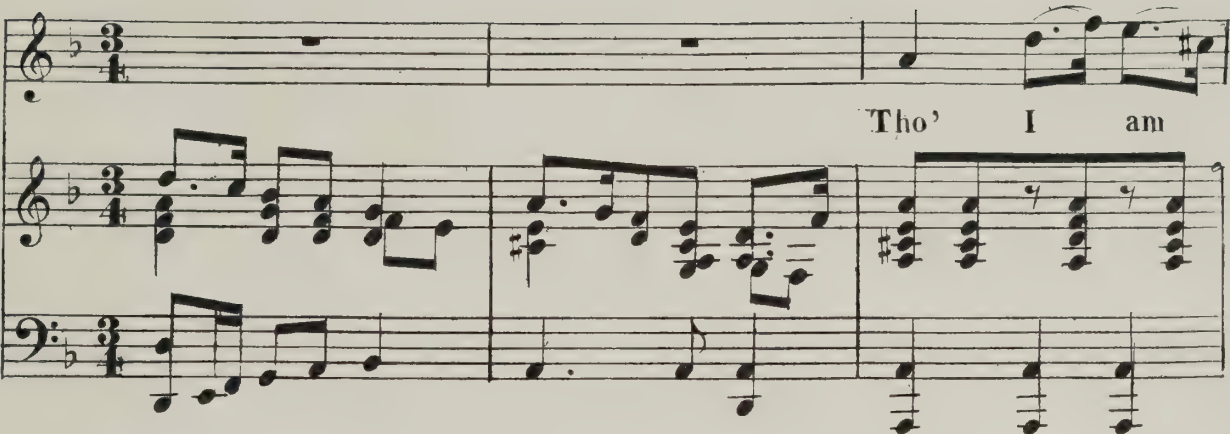
The fourth system concludes the vocal and piano parts. The vocal line has a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The piano accompaniment continues with its rhythmic pattern.

# THO' I AM YOUNG.

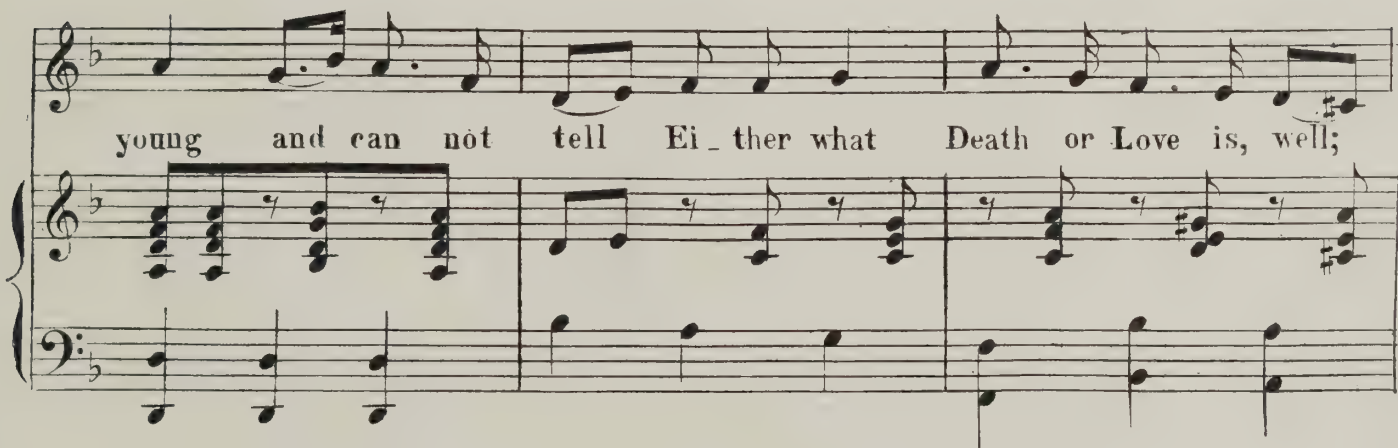
BEN JONSON.

*Andante.*

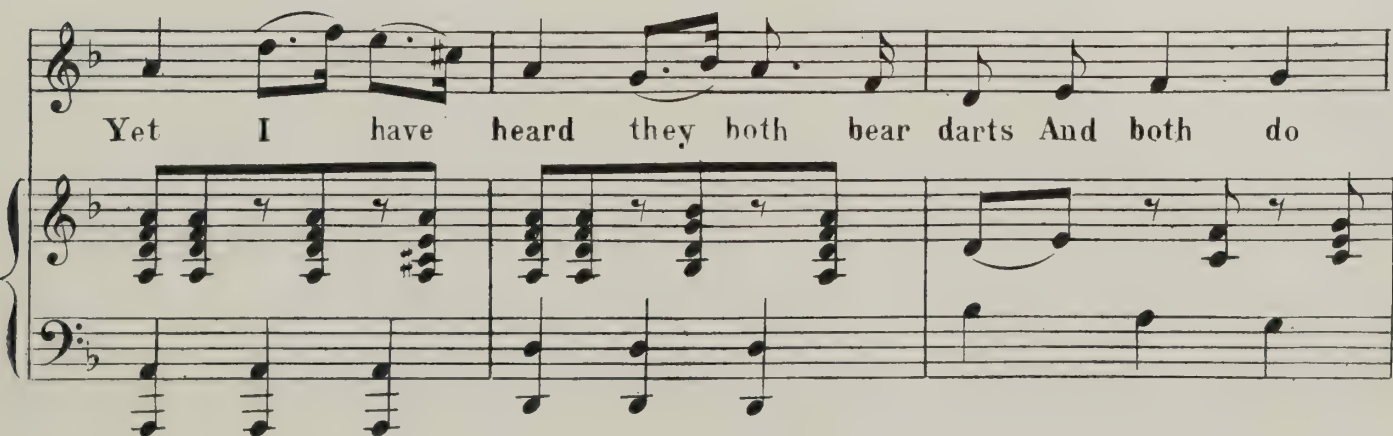
VOICE. 

PIANO. 

Tho' I am



young and can not tell Ei - ther what Death or Love is, well;



Yet I have heard they both bear darts And both do



aim at human hearts.

And then, a - - gain, I have been told Love wounds with

heat as Death with cold: So that I fear they do but

bring Extremes to meet, and mean one thing.

As in.... a..... ru - - in we it call One thing, to .

be blown up or fall; Or to.... our end like way may

have, By a flash of light'ning or a wave.

So Love's in - -



flam - ed shaft or brand May kill as ....

soon as Death's cold hand, ... Ex - - - cept Love's

fires the..... vir - - - tue have To fright Death's

frost out of the grave.

# GOOD NIGHT.

SHAKSPERE.

(THE PASSIONATE PILGRIM.)

*Adagio.*

VOICE.

PIANO.

Good

night..... good rest..... Ah! nei - - - ther be my

share.... She bade ..... good - night ..... that



kept my rest ..... a - - way ..... And daff'd ..... me

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and an eighth note A4. This is followed by a half note G4, a quarter note F#4, a dotted quarter note E4, and an eighth note D4. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

to ..... a cab - - in hung with care ..... To

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C4, a dotted quarter note B3, and an eighth note A3. This is followed by a half note G3, a quarter note F#3, a dotted quarter note E3, and an eighth note D3. The piano accompaniment continues with the same rhythmic pattern, with some chords and rests.

des - - cant on the doubts ..... of my de - cay; and daff'd ..... me

The third system of the musical score. The vocal line begins with a half note D4, a quarter note C4, a dotted quarter note B3, and an eighth note A3. This is followed by a half note G3, a quarter note F#3, a dotted quarter note E3, and an eighth note D3. The piano accompaniment continues with the same rhythmic pattern, with some chords and rests.

to a cab - in hung with care, to descant on the doubts the doubts of my de -

The fourth system of the musical score. The vocal line begins with a half note D4, a quarter note C4, a dotted quarter note B3, and an eighth note A3. This is followed by a half note G3, a quarter note F#3, a dotted quarter note E3, and an eighth note D3. The piano accompaniment continues with the same rhythmic pattern, with some chords and rests.

cay..... Fare -

- well ..... quoth she..... and come..... a - gain to -

mor - row, Fare - - well..... I..... could not..... for I

supp'd, I supp'd ..... with sor - - row.

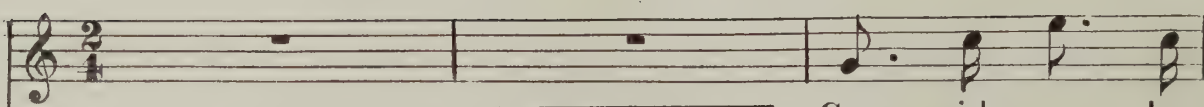
*ff calando e dim.* *pp*

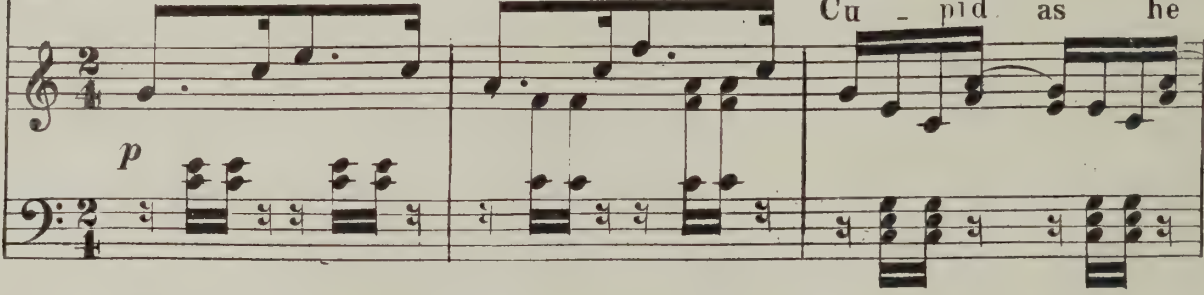


## THE WOUNDED CUPID.

HERRICK (SONG.)

*Allegretto.*

VOICE. 

PIANO.   
*p*

lay a - - mong .... Ros - - es, by a bee was stung;

Where up - on in an - ger fly - - ing To his mo - ther

(S.L.W. 131!)

said....thus cry - ing Help, O Help, your boys a - - dy - - ing,

Why my pret - - ty lad?... said she, Then blub - ber - ing re-

- ply - ed he..... a wing-ed snake has bit - - ten me.....

*calando.*

.... Which coun - try peo - - - ple call a.... bee

*tempo.*



*tempo.*

*p*

At which she smild,.... then with..... her

hairs And kis - - - ses dry - - - ing

up.... his tears, A - - - las said she.... my

wag, if... this Such a per - ni - cious

tor - ment is..... Come tell me then how

great's the smart Of those thou wound - est

with thy dart!

*cres.*

(SLW. 131!)



# COME UNTO THESE YELLOW SANDS.

SHAKSPERE.

(TEMPEST.)

*Vivace.*

VOICE.

PIANO.

Come un-to these yel-low sands

And... then... take.... hands, then... take... hands:

Curte-sied when you have and.... kisst,—The wild waves whist—

*calando.*

(SLW 1104)

Foot it feat - ly here and there, And sweet sprites the bur - den bear.

*tempo.*

Hark, hark, bow-wow! The watch dogs bark, bow-wow! Hark, hark, I

hear..... The strain of strut - ting chan - ti - clere Cry cock - a - doo - dle -

- doo! Cry cock - a - doo - dle - doo!



**'TIS DOUBLE DEATH.**

SHAKESPERE.

(STANZA FROM LUCRECE.)

*Moderato.*

VOICE.

PIANO.

1. The Bird Song. Robert Schumann. Op. 10, No. 1. (Vocal and Piano.)

Musical score for "The Fish Song" by J. S. Ziehr. The score is in 2/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: 'Tis double death to drown in ken of shore.....'. The piano part includes a crescendo marking.

.... He ten times pines.... that pines behold - ing food;

*p* *cresc.*

To see the salve doth make the wound ache... more;

*cre - scen - do.* *cresc.*

Great grief grieves most at that would do..... it good;

*f* *dim*

Deep woes roll for - - ward like a gen - tle flood .....

*pp* *cresc.*



Deep woes roll on - - ward like a gen - tle flood.....

*pp* *cresc.*

Who, be - - ing stopp'd, the bounding banks o'erflows,

*f* *cresc.* *ff*

Grief dal - lied with, nor law nor li - - mit knows.

*p*

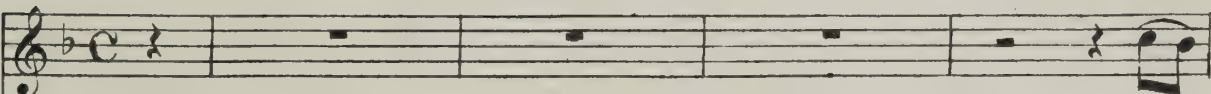
*sfp* *sfp* *pp*

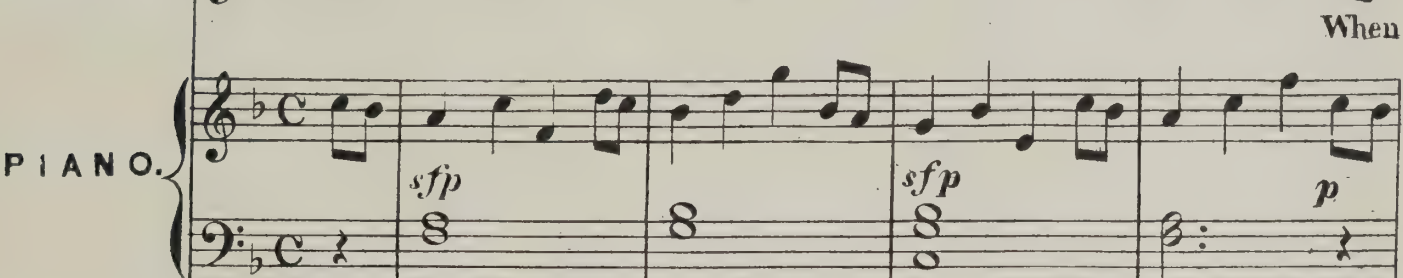
# WHEN THAT I WAS AND A LITTLE TINY BOY.


SHAKSPERE.

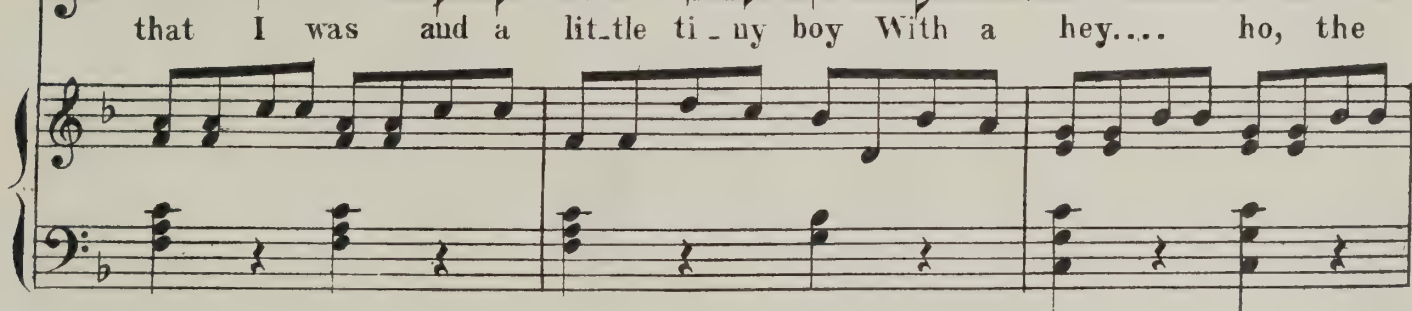
(TWELFTH NIGHT.)


*Allegro.*

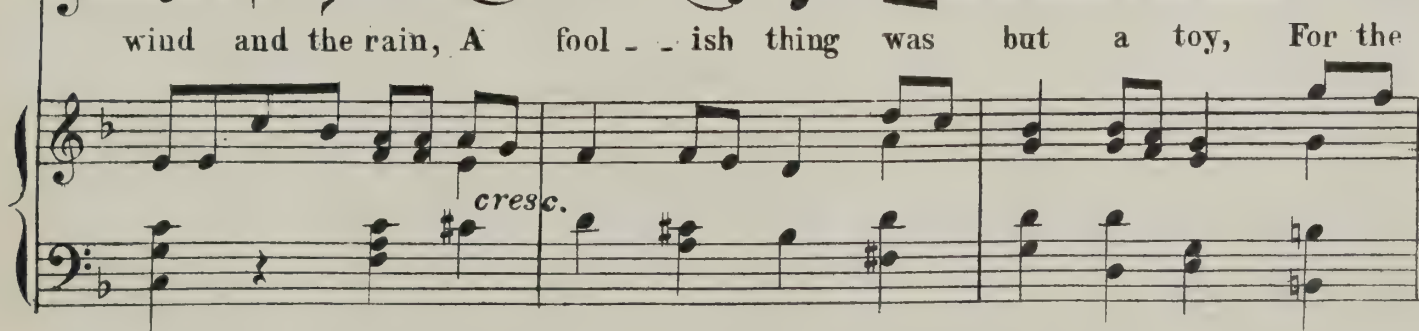
VOICE.  When

PIANO. 

 that I was and a lit\_tle ti - ny boy With a hey.... ho, the



 wind and the rain, A fool - - ish thing was but a toy, For the





rain it rai - - neth ev' - - ry day, For the rain it rai - neth

ev' - - ry day. But when .....

..... I..... came to.. man's.....

*cresc.* *f* *p*

..... es - - tate, With hey..... ho, the

*cres.* *f* *p* *pp*

wind and the rain, Gainst knave and thief men shut their gate, For the rain..... it

*pp* *cre - scen - do.* *ff*

raineth ev - - - ry day, For the rain it rai - neth ev' ry

*dim.*

day... *sotto voce.* But

*ff* *dim. pp sempre*

when I came a lass to wive, With hey... ho the wind and the rain, By



swag - - - g'ring I could ne - - ver thrive, For the

rain it rai - neth ev' - ry day.

But when I came un - - to my bed, With

hey... ho the wind and the rain, With toss pots still had drunk - en head, For the

*cresc.*

*f*

*f*

rain it... rai - neth ev' - ry day.....

.... A... great ..... while a - go the world....

..... be - gun, With hey ho, the wind and the rain, But

that's all one, my sto - ry's done. For the rain, it

*cresc.* *f* *f* *p* *cresc.* *f* *pp* *cre - scen - do.* *ff*



raineth ev' - - - ry day. *accel:*

For the rain it rai - neth ev' - - ry day, For the

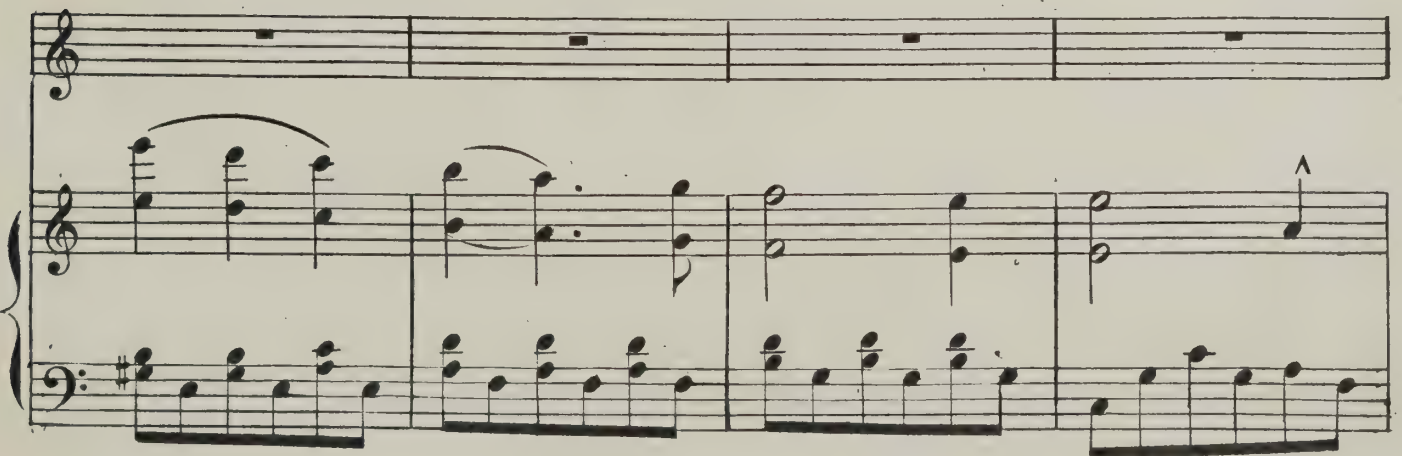
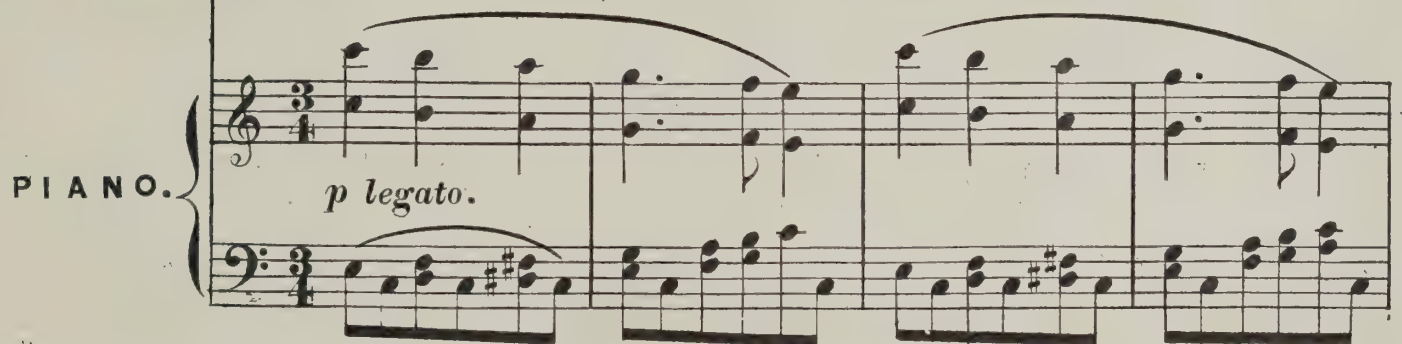
*ff* *piu allegro.*

rain it rai - neth ev' - - ry day, For the rain it rai - neth

*ritenut*

ev' - - - ry day.

*temp*

**"HATILL"****(FAREWELL.)****WORDS BY MISS C. CADDELL.***Andante affetuoso.***VOICE.****PIANO.***p legato.*



*p*

Mute is our grief, our for - - times bro - - - ken,

*p* *f* *dim.*

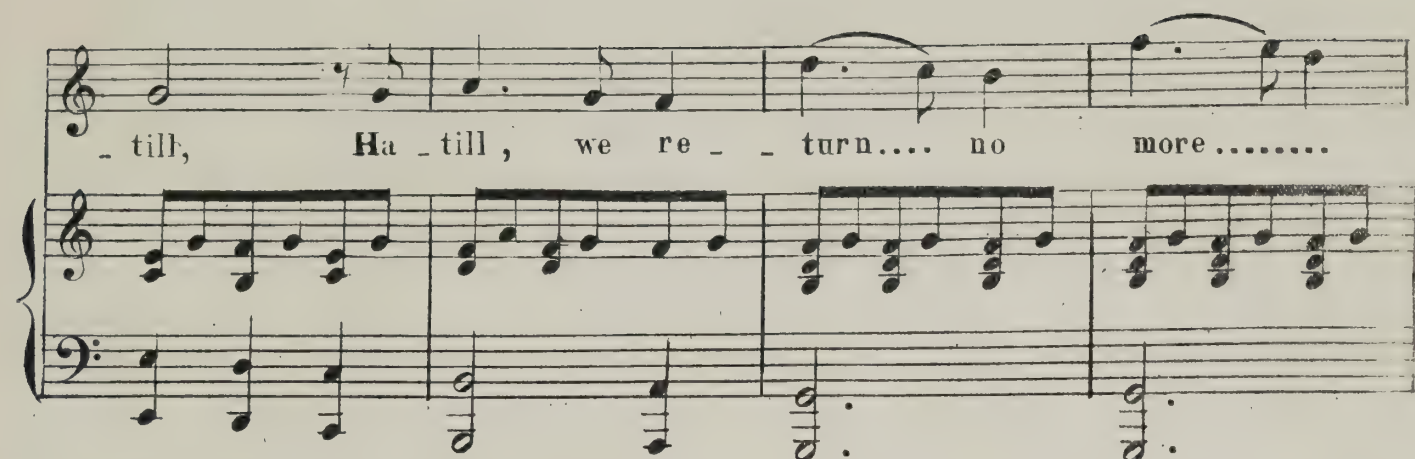
Land of Eire..... fare well,.... fare well!....

*cresc.* *p*

Sad is that word,.... half wept, half spo - - ken

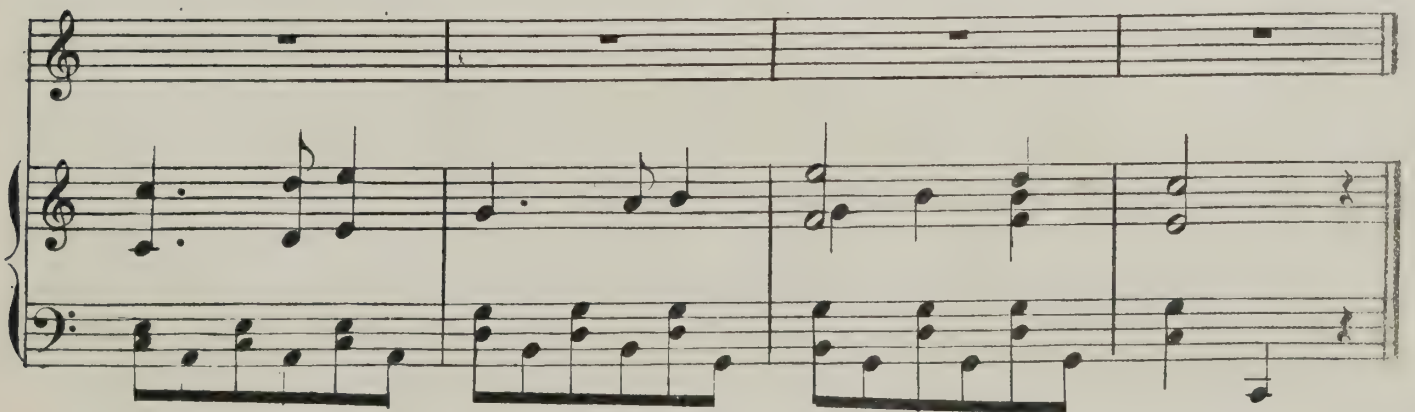
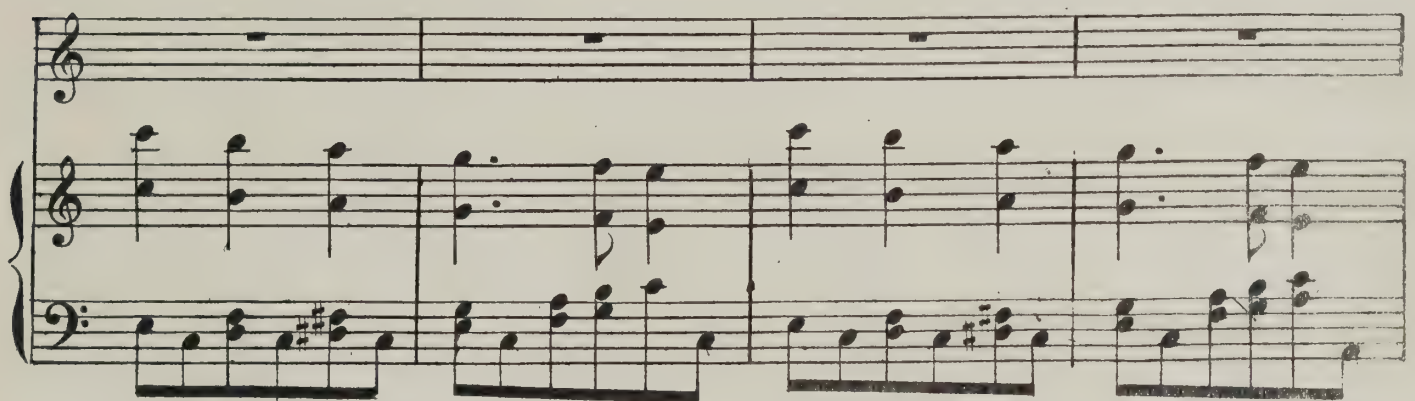
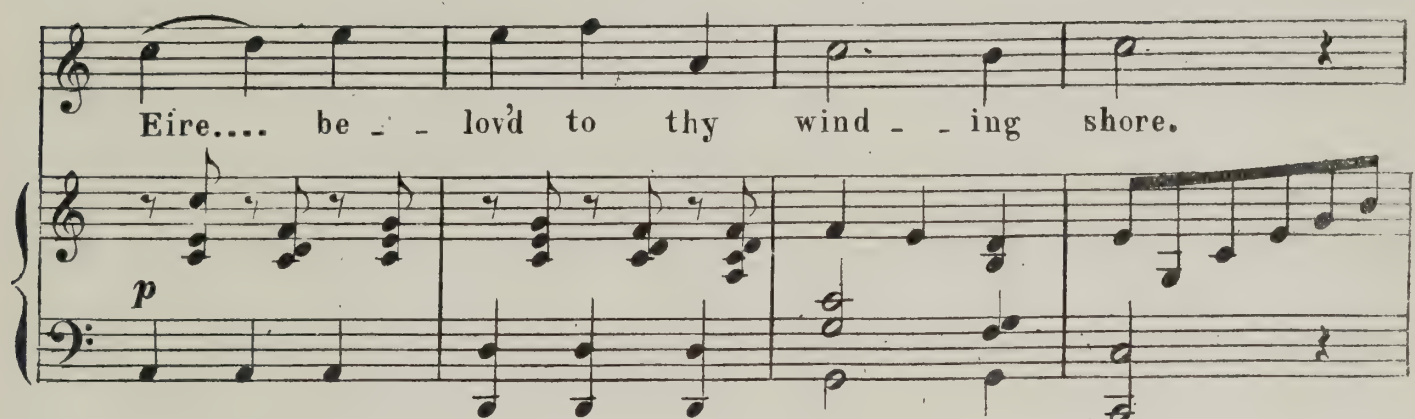
Sad as the sound of the pass - - - ing bell Ha -

- till, Ha - till, we re - - turn.... no more .....



Eire.... be - - lov'd to thy wind - - ing shore.

*p*





# SACRED SONG.

*Assai moderato.*

VOICE.

PIANO.

*pp*

*p*

Have pi - - ty Lord for

man Is ga - ping to de - - vour; They vex me

dai - ly with wild war, They press me... ev - ery

hour. My foes all day are ga - ping

wide Oh thou most High, in war and pride up -

- on me thou - sands lower.



Yet in my day of dread I

trust I cling to Thee; In might..... of

mine..... own glo - - ri - ous God I ..... praise his....

deep de - - - cree. I praise his

word; in God I trust, Why should I

fear what earth or dust can do or

*f* *dim.*

dream on me?

*mf*

Their stay and shel - \_ tring tow'r Is



on - - ly vain de - - - ceit Bow them O....

The first system of the musical score. The vocal line (treble clef) contains the lyrics "on - - ly vain de - - - ceit Bow them O....". The piano accompaniment (grand staff) features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

Lord in.... wrath bow down, The hea - - then

The second system of the musical score. The vocal line (treble clef) contains the lyrics "Lord in.... wrath bow down, The hea - - then". The piano accompaniment (grand staff) continues the complex rhythmic pattern from the first system.

at thy feet. Thou tel - - lest

The third system of the musical score. The vocal line (treble clef) contains the lyrics "at thy feet. Thou tel - - lest". The piano accompaniment (grand staff) continues the complex rhythmic pattern from the first system.

o'er my flut - - tring fears, Thou hast a

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "o'er my flut - - tring fears, Thou hast a". The piano accompaniment (grand staff) continues the complex rhythmic pattern from the first system.

cruse to catch my tears — Is aught with

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and contains the lyrics 'cruse to catch my tears — Is aught with'. The piano accompaniment has a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

thee un - - - writ? Praise to the

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics 'thee un - - - writ? Praise to the'. The piano accompaniment has a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

Fa - thers name, And to the Son our light and

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics 'Fa - thers name, And to the Son our light and'. The piano accompaniment has a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

to the Spi - rit's Ma - jes - ty All ho - - - nour....

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics 'to the Spi - rit's Ma - jes - ty All ho - - - nour....'. The piano accompaniment has a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.



praise and might. As was of

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'praise', followed by a half note 'and', and then a half note 'might.' with a period. There is a full rest for the next two measures, followed by a half note 'As', a half note 'was', and a half note 'of'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

old, is now shall be, Though a - - ges of E - -

The second system continues the vocal line with a half note 'old,', a half note 'is', a half note 'now', a half note 'shall', a half note 'be,', and then a half note 'Though' followed by a two-measure rest. This is followed by a half note 'a - -', a half note 'ges', and a half note 'of' followed by a two-measure rest. The piano accompaniment continues with similar rhythmic patterns.

- ter - ni - - ty In worlds of end - - - less

The third system continues the vocal line with a half note '- ter -', a half note 'ni - -', and a half note 'ty' followed by a two-measure rest. This is followed by a half note 'In', a half note 'worlds', a half note 'of', a half note 'end - - -', and a half note 'less'. The piano accompaniment continues with similar rhythmic patterns.

light.

The fourth system shows the vocal line with a half note 'light.' followed by a full rest for the next three measures, ending with a double bar line. The piano accompaniment continues with similar rhythmic patterns and ends with a double bar line.











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